

# Les Perles du Violoniste.

CHOIX DE COMPOSITIONS

**pour Violon**

avec accompagnement de Piano revues et doigtées

PAR

**MAURICE ROSEN.**

## I DÉGRÉ.

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| 1. Chopin Fr. Op. 28. № 7. Prélude . . .                       | — 30 |
| 2. Niedzielski St. Op. 22. Deux Krakowiak (Maryś, Stach) . . . | — 40 |
| 3. <i>Chansons populaires</i> : a) Berceuse, b) Philis . . .   | — 30 |
| 4. — c) A mon étoile . . .                                     | — 30 |
| 5. — d) Polonaise du XVIII siècle, e) Chansonnette . . .       | — 30 |
| 6. — f) Maciek, g) Owczarek, h) Jas (Ślaski) . . .             | — 60 |
| 7. Soederberg W. Th. Le petit oiseau . . .                     | — 30 |
| 8. Moniuszko St. Air de Halka . . .                            | — 50 |
| 9. — Halka. Air de Jontek . . .                                | — 60 |

## II DÉGRÉ.

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| 1. Chopin Fr. Op. 7. № 2. Mazurka . . .                 | — 30 |
| 2. — Op. 7. № 3. Mazurka . . .                          | — 40 |
| 3. Godard B. Berceuse de l'opéra Jocelyn . . .          | — 40 |
| 4. Goltermann G. Op. 13. № 1. Les Adieux . . .          | — 40 |
| 5. — Op. 13. № 2. Le Rêve . . .                         | — 50 |
| 6. Neruda Fr. Op. 11. Berceuse slave . . .              | — 30 |
| 7. Schubert Fr. Sérénade (Leise flehen) . . .           | — 40 |
| 8. — de Dresde. Op. 13. № 9. L'Abeille, Bagatelle . . . | — 40 |
| 9. Schumann Rob. (M. Rossi). Traumerei . . .            | — 30 |
| 10. Simonetti A. Madrigale . . .                        | — 40 |
| 11. Thomé Fr. Op. 25. Simple aveu . . .                 | — 40 |
| 12. Wieniawski H. Op. 12. № 2. Chanson polonaise . . .  | — 40 |
| 13. Chopin Fr. Op. 35. Marche funèbre . . .             | — 30 |
| 14. Händel G. F. Largo . . .                            | — 40 |

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| 15. Mendelssohn B. F. Op. 19. № 6. Gondoliera G mol . . . | — 30 |
| 16. Schubert Fr. Ave Maria . . .                          | — 40 |
| 17. Mendelssohn B. F. Frühlingslied . . .                 | — 40 |
| 18. Chopin Fr. Op. 27. Nocturne . . .                     | — 50 |
| 19. Hyadn M. Sérénade . . .                               | — 40 |
| 20. Martini P. Gavotte . . .                              | — 40 |
| 21. Pergolese Aria . . .                                  | — 30 |
| 22. Schumann R. Op. 124. № 16. Schlummerlied . . .        | — 40 |
| 23. Boccherini L. Menuet . . .                            | — 40 |
| 24. Mendelssohn B. F. Auf Flügeln des Gesanges . . .      | — 40 |
| 25. Melcer Ch. Op. 11. Berceuse . . .                     | — 40 |
| 26. Moszkowski M. Op. 58. № 3. Près du berceau . . .      | — 50 |

## III DÉGRÉ.

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| 1. Dancla Ch. Op. 59. Resignation . . .                   | — 50 |
| 2. Godard Benj. Op. 35. № 3. Canzonetta . . .             | — 40 |
| 3. Hauser M. Op. 5. Mes adieux à Varsovie. Nocturne . . . | — 50 |
| 4. Kontski Apol. Op. 4. Mazourka champêtre . . .          | — 60 |
| 5. Raff J. Op. 85. № 3. Cavatine . . .                    | — 40 |
| 6. Ries Fr. Op. 34. № 4. Gondoliera . . .                 | — 40 |
| 7. Sarasate Pablo. Op. 20. Zigeunerweisen . . .           | — 70 |
| 8. Svendsen I. Op. 26. Romance . . .                      | — 60 |
| 9. Thomé Fr. Op. 70. Andante religioso . . .              | — 50 |
| 10. Verdi G. Preludio del opera „Traviata“ Atto III . . . | — 30 |
| 11. Vieuxtemps H. Op. 22. № 3. Rêverie . . .              | — 60 |
| 12. Wieniawski H. Op. 17. Légende . . .                   | — 60 |

**VARSOVIE, GE. W. THINER & WOLFF**

Succ<sup>rs</sup> e à Łódź.

St. PETERSBURG chez J. H. Zimmermann.

KIEFF chez L. Idzikowski.

MOSCOU chez J. Hilkner.

WILNO chez V. Makowski.

# MES ADIEUX À VARSOVIE.

## NOCTURNE.

M. HAUSER Op: 5.

Violon.

Andante cantabile con moto e con molto espressione.  
*sempre legato.*

PIANO.

*p*

*dolce*

3<sup>a</sup> Corde. - - - - -

3<sup>a</sup> Corde. - - - - -

cresc. - - - - -

cresc. - - - - -

stringendo - - - - - dimin. - - - - - p

stringendo - - - - - dimin. - - - - - pp

G 1943 W

a Tempo.  
2<sup>a</sup> et 3<sup>a</sup> Corde.

5

The musical score consists of six systems of staves. The first system has a single staff with a treble clef, key signature of one sharp (F#), and a dynamic marking of *mf*. It contains measures 1-4. The second system is a grand staff (treble and bass clefs) with a key signature of one sharp and a dynamic marking of *p*. It contains measures 5-8. The third system is a single staff with a treble clef, key signature of one sharp, and a dynamic marking of *f* with the instruction *risoluto*. It contains measures 9-12. The fourth system is a grand staff with a key signature of one sharp and dynamic markings of *stringendo*, *e*, *cresc.*, *ritard.*, and *dimin.*. It contains measures 13-16. The fifth system is a grand staff with a key signature of one sharp and dynamic markings of *stringendo*, *e*, *cresc.*, *ritard.*, and *dimin.*. It contains measures 17-20. The sixth system is a grand staff with a key signature of one sharp and a dynamic marking of *p*. It contains measures 21-24. The final system is a grand staff with a key signature of one sharp and a dynamic marking of *p*. It contains measures 25-28. The score includes various musical notations such as slurs, ties, and fingerings.

*mf*

a Tempo.

*p*

*f* risoluto

stringendo e cresc. ritard. dimin. a Tempo.

stringendo e cresc. ritard. dimin. a Tempo.

2<sup>a</sup> Corde 2 0 4

*p* con grazie e leggero

*p*

*p*

*dolce.*

**Tempo d'andante.**

3<sup>e</sup> Corde. -

3<sup>e</sup> Corde. -

*crescendo* *e* *stringendo*

*crescendo* *e* *stringendo*

*dimin.* *p*

*dimin.* *pp*

*morendo*

*p morendo.* *pp*

*4<sup>a</sup> Corde*

*pp*

*Fine.*

G 1943 W